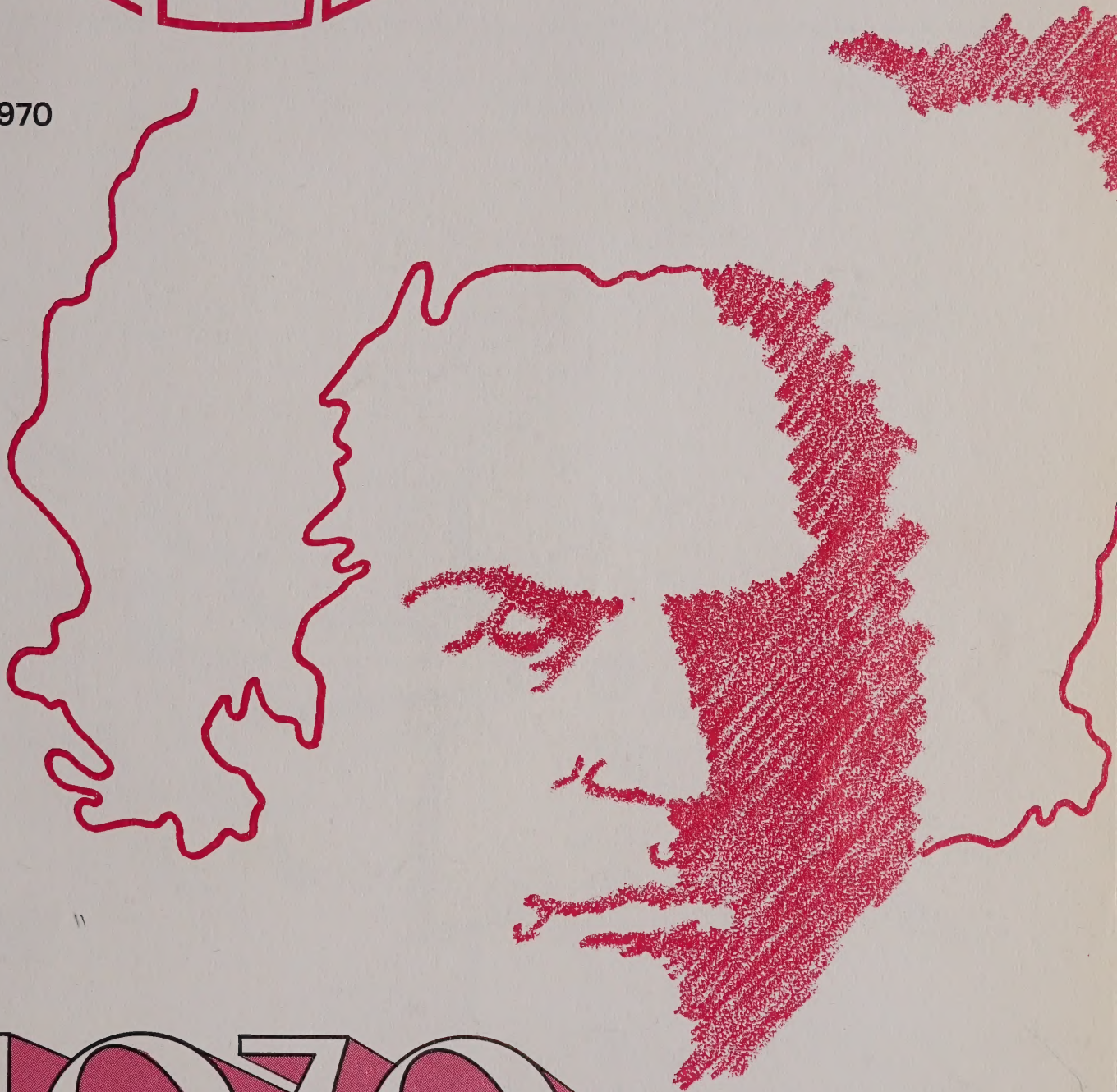


# JOURNAL OF COLLEGE RADIO



APRIL, 1970

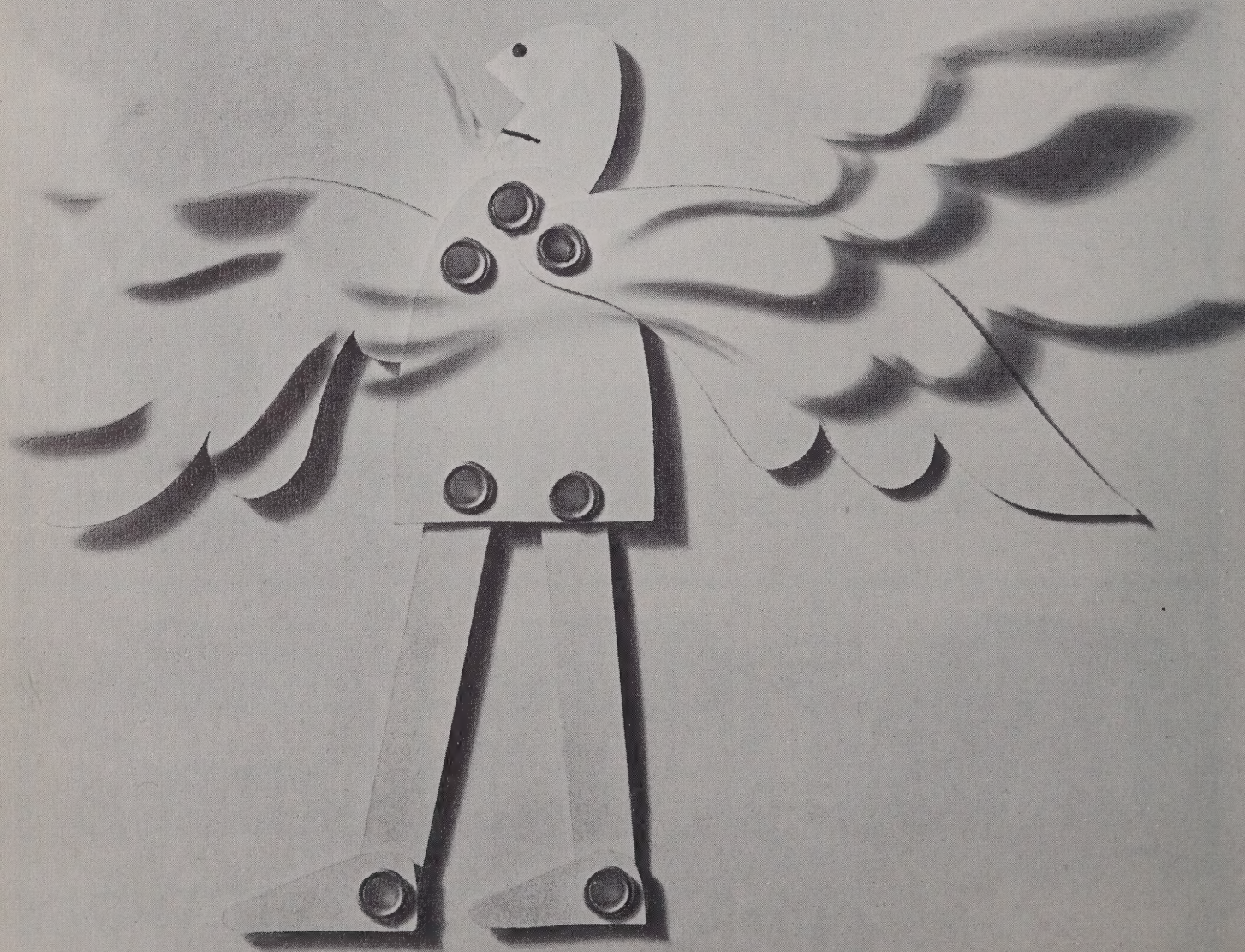


# 1970

BEETHOVEN'S 200<sup>TH</sup> BIRTHDAY



**"Imagine those perfect days on that white coral sand. Remember when you fly to Bermuda take a plane."**





APRIL, 1970  
VOL. 7, NO. 7

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# JOURNAL OF COLLEGE RADIO

Intercollegiate Broadcasting System, Inc.

Department of Radio-TV-Film  
Oklahoma State University

305 Communications Bldg.  
Stillwater, Oklahoma 74074

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## ON THE COVER

The Journal of College Radio salutes Ludwig van Beethoven and the anniversary of his 200th birthday—1770 to 1970.

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# PUBLISHER'S REPORT

JACK DESKIN

The future of college radio.

This is a question that only time can relate. Based upon various methods, we can predict certain pre-determined futures. Of these, a development of leadership has always been a prime function of the college radio station. Therefore, we feel it will continue to fulfill this important need.

Another area where college radio has served an important function in the past was and continues to be, producing broadcasters for the industry. We can see no reason this vital function will not continue and become a greater avenue of broadcast assets.

The music industry has admitted college radio is now an important element of record sales. As one record man said, "But the real success of this record (*Je T'aime. . . Moi Non Plus*) has been due to the college stations." We feel this trend will definitely become stronger and be a dominate force in the future of the recording industry.

Several stations have proven the service of college radio during times of emergencies, i.e., Harvard. We feel certain that more and more stations will fit into this service area in the future. Why? Because college radio has proven itself as a leader on campus with its professional approach to problems, and its rapport with the student body, the future looks very promising!

To date, I haven't heard anything out of the college stations concerning the proposed new rate increases for AT&T. And, these are increases that will affect many stations' budgets. The National Association of Broadcasters has retained Doug Anello to represent the industry in the hearings before the FCC on the increases. He issued a statement suggesting that the most effective tool broadcasters can provide him, to assist in pleading the cause, would consist of as many stations as possible taking a typical month during the past year and comparing costs of broadcast lines as billed and paid under the current rate structure with the costs as they would be under the increased rates.

This will involve considerable work, but the results could be worth it. Allen Page, Manager of KGWA, and on the board of directors of NAB, made such a study recently. He said it took about three and a half hours of work to complete the tabulation.

Since many college stations do remotes of sporting events, etc., they have a big stake in this too. Said Page, dig out all of your line bills for a typical month and write down the amounts for local loops, installations, inter-city loops and permanent loops, preferably with a designation of the broadcasts for which they were used. Next, figure what the charges would be for the same loops under the new rates, and under the present rates. The new rates may be obtained from your local telephone office.

One of the important features of the new rates carry a \$7.50 per hour, or any fraction thereof, connection charge at each end. This fee was not charged on the old rates.

After tabulating all of his figures, under the old rates, KGWA paid \$313.77. But under the proposed rates, the station would have paid \$782.73. This is quite an increase.

I realize this study would take considerable time to conduct, but if your station broadcasts very many remotes per month, it would be to your benefit to do it and send to the NAB.

Several people have issued statements on the AT&T increases.

The proposed new license fees for the FCC has resulted in several statements being issued. Vince Wasilewski, president of the NAB said, "The FCC proposal to exact nearly \$25 million yearly. . . actually represents an extra and discriminatory tax levied against the nation's principal news media. Broadcasters already pay an estimated \$250 million a year in Federal income taxes, and millions more in other state, local, and Federal taxes. This tax increase would represent nearly a 10 percent surcharge—a surcharge to which neither newspapers, magazines nor other competitors would be subject."

This is the last issue of the Journal for this academic school year. The next issue will be in September.





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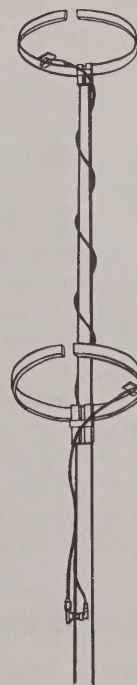
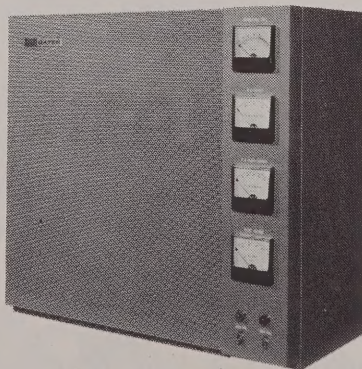
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## FROM THE EDITOR TED LEITNER

Throughout the year, this Journal has dealt with subjects ranging from the Pastore Bill to the FCC to college radio stations and back again several times in an attempt to touch as many points within the maze as possible. Perhaps the one topic that has not been covered is one that greatly affects college stations but at the same time is one of their true strong points. The subject is sports. The strong point is play-by-play. And the result is a high point for college radio.

Almost every station that I have come in contact with during the last few years has been involved in the play-by-play of their college or university's athletic program in some capacity. Most of them confine their operation to home games because of the economic strain of traveling, paying the rights to road games (in the case of commercially licensed FM's) and financing long distance telephone lines, which will be made all the more burdensome with the proposed AT&T rate increase effective July 1 of this year. Regardless of the confinement to home games, colleges have managed to make play-by-play an integral and profitable part of their operation.

Stations have, in some instances, broadcast road games on a regular basis, but the customary rule has been to select only the "big" games or post-season tournament play in which to invest in the additional expense. For years, WLRN at Lehigh University has traveled hundreds of miles to cover the NCAA Wrestling Tournament, where the "Engineers" have perennially been highly competitive. WVMS, at Montclair State College in Upper Montclair, New Jersey, traveled 855 miles to Evansville, Indiana, for a game involving their basketball team in the NCAA small college championships, and there are dozens of other examples of stations using selective coverage in picking "away" games to complement their regular home broadcasts.

In the case of wrestling, stations are able to alternate between regular "blow by blow" descriptions of the entire match and spot reports, beeper and live, after each weight or after several weights. This has become especially effective in the case of conference and national tournaments, where spot coverage is used during the preliminary rounds and complete description for the final or championship round.

Judging from the comment received from advertisers and listeners throughout the nation, college play-by-play announcers have seemingly attained a higher degree of expertise

than their disc jockey counterparts. Without doubt, this is not the case in every situation, but it seems to be prevalent at a number of stations that the Journal has come in contact with during the past two years. An explanation can be drawn from the concept of "available talent" and turnover at a college or university.

The program director who is faced with filling six or seven shifts to complete his broadcast day is going to have to stretch the available resources to the fullest extent in order to come out with the best on-the-air "sound." When the additional variables of graduation, departmental movement within the station, and promotion are added, the problem has increased depth. Consequently, the station, in some cases, has several announcers of high caliber and just as many beginners and low caliber people that will ultimately lower the stature of the programming. In the case of the play-by-play announcer, the station has more stability.

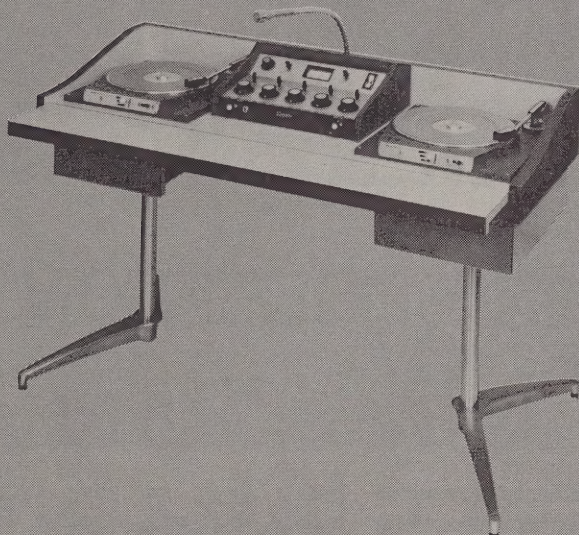
Usually, this student comes to the university or the station with the preconceived desire to enter play-by-play and the sooner the better. Once he becomes established, he'll stay with the program and not concentrate on other aspects of the station operation. In very few cases, at schools that have a management/sales orientation, do people start jocking and continue throughout the four years in that same capacity. Far more often, the student begins to dabble in sales and other ventures and eventually finds his way out of the control room. This is not an indictment of jocking, *per se*, but it does make sense to orient students toward the higher levels of broadcasting activity, i.e., sales, management, and research. As a result, the program director is faced with a continual problem of staff depletion and change in on the air personnel.

The sports director, who has a considerably smaller staff to work with, can maintain a consistency of operation throughout his college career. Hence, these sportscasters of college games have become quite proficient after several years of full-time work in their field, and because of the increased scope of practical experience, can more easily enter the field commercially after college.

As in any other case, there are exceptions to the rule. But the high degree of announcer that college sports departments have turned out in the past has served as another good example of the type of proficiency that college radio stations can and have attained.



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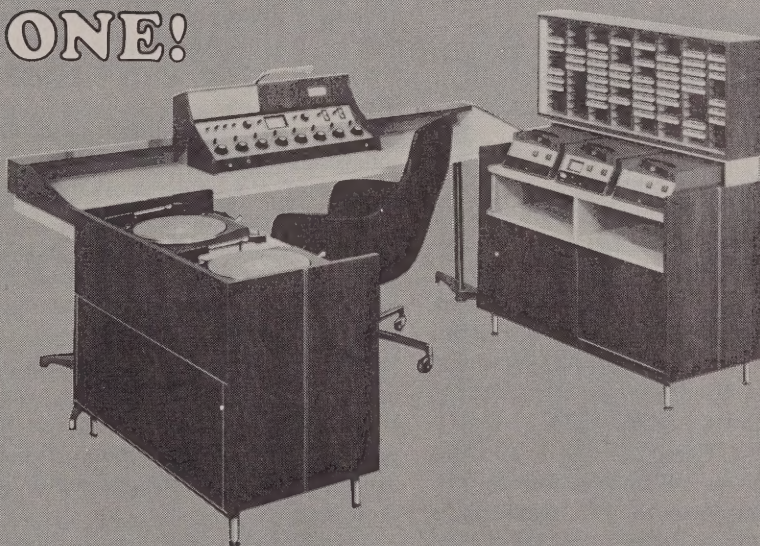
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# THE TALKIN' BLUES: TELEVISION, CORPORATE GREED, AND WOMEN'S LIBERATION

*Remarks by Commissioner Nicholas Johnson, Federal Communications Commission, Prepared for Delivery to the American Women in Radio and Television, Monday, March 2, 1970, Plaza Hotel, New York City.*

Come all you good people and  
I'll sing you a song  
I'll tell you the truth, I  
Know it ain't wrong  
—"The Song of Hard Times"

Well, I've been invited to speak to organizations of oppressed minorities before, but this is ridiculous.

Do you realize that you women comprise the only minority group in America with 102 million members? Makes you wonder just how many people there are in the "majority," doesn't it?

As an FCC Commissioner, I've had to think about this matter of majorities.

In the first place, the FCC makes all its decisions on the basis of a majority of seven members. So, as some of you may know, I'm sort of a minority group member myself.

But I also have to think about majorities because the networks are always talking about majority audiences. And I decided to try to figure out who they were.

At first I thought the networks meant everybody under 28 years old—because that's the majority of the American people. But when CBS canceled the Smothers Brothers Show—which appealed

principally to that audience—I realized they must have a different majority in mind.

I thought about blue collar workers. But then I realized there are only 27 million of them—about the same as the number of non-whites in America, and everybody knows *they're* a minority group.

There are 56 million students in colleges and other schools—over twice the number of blue collar workers, it's true—but they're still not a majority.

Twenty million Americans are under five years of age. Another 20 million are over 65. Is television programming for either of those groups? Clearly not.

It's very difficult, you see, to find that majority the programming's intended for. It was then that I began to appreciate the perceptiveness of the phrase, "the silent majority." I just didn't realize how silent they were.

But I didn't give up. I found the group. You see, if you examine the ratings you will find that majority audience. In a majority of the television homes, at any given time, the choice most Americans make is to turn the television set off. Startling, but obvious once you think about it.

As you know, the networks have been doing a great job of programming for this majority audience. More sets are now turned off than ever before. Indeed, some people have kept their sets off for so many hours that the picture tubes are

lasting longer, and they don't need to replace their sets so often. Equipment manufacturers report set sales have hit new lows in the past few months. Some may miss the tingle of excessive x-ray radiation given off by their sets, but so far I haven't heard many complaints.

Meanwhile, book sales, audiences at motion picture theaters (especially from that majority of Americans under 28), record and hi-fi sales, and other entertainment and recreational expenditures all seem to be on the upswing.

The increase in the number of television commercials has, of course, helped this trend. However, some in the advertising industry are giving themselves too much credit in my judgment. One of the country's leading advertising executives, Fairfax M. Cone, has more modestly recognized the true heroes of this audience-building strategy: "The greatest medium yet discovered for the dissemination of information has quickly become an instrument primarily of entertainment; and, I think you must agree, entertainment at a level that is more often than not witless and absurd." I think he is right. The real credit really must go to those network executives who have done their best to stifle creativity at every turn, and produce the kind of programming that will encourage our majority audience to keep its sets shut off. We all owe these men a great deal, and I am one who is quite prepared to give credit publicly where it is due.



As with any scientific contribution, however, there is always the danger of unintended adverse side effects. Because we had earlier built up the dependence upon television as a soma-type drug, polls indicate that 60% of the American people still believe they get most of their "information" from television. Of course, anyone who has watched any television programming at all immediately suspects these figures. After all, how much "information" is there on television? As Mason Williams has said, "When television gets off into life it gets lost." And so we found, one week before the crucial ABM debate, that the same percentage of the American people—60%—hadn't the foggiest notion of what the ABM was or what they thought about it.

It is no coincidence that the Secretary of Defense recently announced the multi-billion-dollar expansion, on schedule, of the ABM system. (This was the same week, as I recall, that the Administration eliminated all danger of inflation, to the great relief of the country, by cutting back on the education budget—a dangerous program anyway, one that always threatens to increase the capacity of future generations to understand what's going on.)

Ignorance and secrecy is an essential ingredient in much of politics and commerce, and our national security and prosperity depend upon television and radio contributing all they can to promote this essential condition.

Take the budget, for example. There is a flood of words from Washington each year—most of which are dutifully repeated (not reported) by the news media in the fashion desired by the official involved. But there is only one document each year that really makes any difference at all. That is the budget. It tells what is *really* going on in Washington. Understandably, the nation would be ill-served should this document ever be fully explained to the American people. I am proud to say the news media have risen to this responsibility. As a result, most governmental programs have been permitted to continue over the years—or even expand—because most citizens have been told their tax dollars go to bureaucrats in Washington.

Suppose, for example, that it were widely known that all the expenses associated with the entire legislative branch of government, the judicial branch, and all the regulatory commissions combined, do not, together,

constitute more than one-half of one percent of the federal budget. Next thing you know people would start asking what happens to that other \$199 billion dollars. Think of the scandal we'd have on our hands.

They'd probably want to know why President Nixon has recommended *increasing* maritime subsidies to an industry which already receives about \$750 million annually—when every independent economist who's ever examined the subsidy program concludes it's a giveaway with virtually no economic benefit whatsoever to the American people.

They'd probably ask why the 264 largest farmers in the country average annual agricultural subsidies of \$200,000 apiece—while the 540,000 other farmers average only \$100.

They might wonder why they have to contribute over \$80 million a year in tax dollars to subsidize tobacco growers, while the Department of Health, Education, and Welfare has only \$2.6 million to spend on anti-smoking efforts to help save some of the 300,000 people who die each year from diseases related to smoking.

They might ask why one taxpayer who earned an average of \$3 million a year only paid taxes at the rate of 6/10 of 1%—while they have to pay an average of 20% or more.

They might question why the Department of Defense gets \$39 million a year for Pentagon propaganda and public relations—while the Department of Justice gets only \$5 million for civil rights enforcement; why we spend on new weapons research alone about twice the cost of the medicare program; why the mere development of the ABM will cost \$2 *billion* more than the Community Action and Model Cities programs combined.

I'm sure you can see the dangers involved in making this kind of information widely and dramatically available on television, without my pursuing the point. And I know we in government can count on the networks to continue to meet their prime-time programming obligations in this regard.

Lest you think I am only appealing to the industry's patriotism, let me be perfectly clear. Your self interest is also involved. For the same corporations that pay for the commercial messages are also heavily implicated in matters of present concern to the American people.

Take environmental pollution, for example. This is a potentially dangerous

subject to handle at all, and yet it really can't be avoided at this time. We appreciate your failing to point out that the Administration's new program actually cuts back on spending in many environmental pollution programs. But that is not enough. When pollution is discussed great care must be taken not to identify those upstanding corporate officials who are ultimately responsible for 80% of all air pollution in America: the presidents of the three major automobile companies. They have suffered embarrassment enough at their deliberate decisions to design automobiles that needlessly kill over 50,000 Americans each year in collisions—as many as die from all other accidental means combined. They are, after all, major advertisers.

If these businessmen were subjected to rigorous questioning on camera, it would be difficult to avoid subjects like: why 11.5% of all 1968 and 1969 automobiles failed to meet already weak government safety standards (including brake failures in 19 of the 73 cars tested); why Dunlop refused to recall 90,000 "unsafe" tires when over 50% of those tested (30 of 56) failed the strength test; why the auto-

(Continued on page 8)


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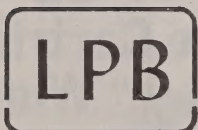
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(Continued from page 7)

mobile manufacturers are making it virtually impossible for customers elsewhere to obtain the pollution-reducing equipment required on California cars; why they use bumpers that cannot withstand an impact of six miles an hour without creating an unnecessary \$1 billion a year investment in bumpers and repairs; why roughly one-third of all auto repairs are unsatisfactory; and so forth. These are obviously matters of potentially great interest to the American people, and should they find out about them it would be much more difficult to sell more cars to a docile populace.

The problem of course, is that these sensitive matters are not limited to the auto industry. Roughly two-thirds of all fish processing plants could not come up to the sanitation standards for meat plants, according to a little-publicized Department of the Interior report. Ralph Nader has reported that 30% of all federally inspected sausage failed tests for filth or bacteria counts. Manufacturers of the rat poison thallium were ordered to take it off the market in 1960 by the Department of Agriculture because of its threat to children. Two years later there were still 400 children poisoned annually by thallium. There are about 10,000 fires annually from the 122 late-model TV sets that create fire hazards by suddenly bursting into flame; despite urging, the manufacturers are apparently unwilling to recall the defective sets. During the past 25 years 400,000 Americans died—many needlessly—from industrial accidents (more than died in World War I and II combined). Over three million acres of American landscape have been destroyed by strip mining—and less than 16% of it has received reclamation efforts from industry. Isn't Ralph Nader right when he says, "A great problem of contemporary life is how to control the power of economic interests which ignore the harmful effects of their applied science and technology?"

What is worse, when corporate executives are asked to comment about such matters, they often use unfortunate turns of phrase to express the humanistic values they hold. For example, when the citizens of Santa Barbara complained about the pollution of their beaches, a spokesman for Sun Oil said simply, "This is a big, expensive operation. We can't stop now."

It is in this connection that we in government are so relieved at the responsible job you have done in covering the

law and order issue. Those crimes, which it is easiest for the poor and disadvantaged to commit, have received widespread coverage. The American people have focused their attention almost exclusively on these crimes. With the public distracted in this way, white collar crime can continue unabated without fear of the widespread public outrage that would otherwise pose such a threat to economic growth.

Norman C. Miller reports in *The Great Salad Oil Swindle*, for example, that DeAngelis "outsmarted dozens of the shrewdest bankers" out of something on the order of \$175 million for salad oil that didn't exist. This for a man with a financial record that, Miller says, "would have barred an ordinary man from obtaining a small personal loan from any bank." Such losses can generally be absorbed in ways designed to avoid a personal financial loss or criminal conviction for any individual corporate official—as they were in that case.

The poor are disadvantaged in many ways. One of the disadvantages is that about the only way they can take money that does not belong to them from banks is by robbery. There is usually a great deal of publicity associated with robberies. It tends to give the poor a bad name. The rich, by contrast, can always go to work for a bank and use the technique of embezzlement. Not only are the rich able to take far more money every year in this way, but—thanks to the understanding of the mass media—they can do it with almost no publicity whatsoever.

Home improvement rackets generate a \$1 billion contribution to the gross national product; hard core securities frauds raise nearly \$1 billion a year. Oil import quotas permit \$6 billion annually in added revenues to American oil companies. These are not programs to be trifled with.

How many Americans have ever been told, for example, that a single price-fixing conspiracy by the rich may rob them of more than all the money taken by the poor in all robberies, burglaries and larcenies throughout the entire United States in a year? I need not emphasize, I am sure, the importance of keeping such information from those who cannot be counted upon to respond to it with understanding.

There was one official here in New York, U. S. Attorney Morgenthau, who apparently never learned this rather simple lesson. He is quoted as having said,



"We just felt that when accountants break the law and they do it knowingly and they certify a commercial balance sheet, they should be held responsible in a criminal case just the way somebody is who robs a bank or steals a car." Well, you can't just go putting some of the finest people in town in jail, and ultimately it became obvious to all that Mr. Morgenthau would just have to be replaced.

Corporate executives regularly eat, and quite grandly, at public expense—half of the bill to be paid for by the public as taxpayers, the other half paid for by the public as consumers. While it is possible to feed a small proportion of the population in this way, you can see how administratively difficult it would be if the great masses of the poor were permitted to feed themselves and then simply sign a slip of paper and have the bill paid for by others. Were the millions of poor and hungry well informed, it could become a serious problem in our country.

The public may also misunderstand the "gentlemen's agreement" between the Administration and the media. Many applauded, for example, the Vice President's criticism of the networks for rather feebly attempting to analyze and explain President Nixon's Vietnam speech. One fan of the Vice President, Miss Tricia Nixon, expressed her admiration directly when she said: "He's amazing, what he has done to the media . . . You can't underestimate the power of fear. They're afraid if they don't shape up . . ." Even the Vice President is pleased: "Sometimes when I look around at the tube from time to time, I think I have had a modicum of success."

Perhaps it would be embarrassing to explain to the public that the Administration will apparently guarantee the economic interests of the broadcasting industry, so long as the media will give the Administration favorable news coverage in return. After all, wouldn't it be awkward to explain that while the Vice President has complained that the media is too uniform and concentrated in too few hands, the Administration has quietly supported the newspaper industry's monopoly authorization bill (the so-called "Failing Newspaper Act"); the President's "Director of Communications," Mr. Herb Klein, has announced his opposition to Senator McIntyre's bill to split up some of the larger media monopolies; and that when the broadcasting trade press reported the FCC's opposition

to Senator Pastore's license-protection bill, President Nixon appointed two new Commissioners (one on record in support of the bill) and the agency changed its position to adopt a "policy statement" granting much of what the industry asked from Senator Pastore?

Herb Klein has spelled it out in an informal luncheon with the Radio and Television News Directors Association. Bill Roberts reported:

Klein maintained that the real way to determine the Nixon Administration's attitude toward broadcasters is from its appointments to the Federal Communications Commission, *not through its speeches*. And he posed the question—aren't the two Nixon Administration appointees good men, *from the industry's point of view*?

What has happened is that the Administration has apparently entered the protection racket. If broadcasters will pay up with free time and favorable news coverage for the Administration, then the Administration will "protect" the industry against economic loss—legislation to limit ownership, limits on advertising time, public participation in the license renewal process, antitrust suits, and the like—through legislation (such as the Pastore Bill) and favorable FCC appointments. On the whole, the arrangement seems to be working fairly well. And if any of you attempted to explain such complicated relationships to the public there likely would be widespread confusion and reaction.

Well, where does all this leave us—and in particular, all of you, both as leaders of the radio and television media, and perhaps more importantly as women.

Let's look first at the media aspect of your role. I do not need to remind you that a growing number of people in this country are so shocked and disgusted with what they believe to be the current "state of the union" that they propose simply to opt out of it. Norman Mailer thinks "The only way to end our smog is for citizens to take up muskets, get on barges, go to Jersey, and explode all the factories." Let's hope that isn't necessary yet.

Quite apart from these criticisms, one main gripe today is the state of the media. You know, there are people who just don't believe you anymore. You have sold people so many products that harm them, are overpriced, don't work, or that they can't use, don't want, or contrary to

(Continued on page 10)

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(Continued from page 9)

promise, have not made them happy, that some propose to throw the whole system out—and the news media along with it. The frustration and outrage are understandable. Television has been characterized as the ultimate in a mass produced, plastic, throw away society: package and product are instantaneously consumed at the moment of manufacture. But the news media is simply too vital to our contry to discard it with the other plastic throw-away accouterments of our culture. Pete Seeger has remarked that for someone to say, "Let the boobs watch television, I get my enjoyment from books," is like saying, "What do I care about polluted rivers, I have a swimming pool." I think it is a matter of desperate urgency that we worry about the pollution of both our rivers and our minds.

There are some rather famous people who have made courageous choices. Ralph Nader is one. Mr. Nader is a fine lawyer. He could now be working for a large Wall Street law firm, making a large income, and possibly doing a little social work on the side. But he chose rather to work for a cause in which he believed—the welfare and safety of the American people—and there are few in this country

who are not in his debt. Gary Greenberg, former attorney with the Justice Department, made his choice, too—and resigned rather than defend a "go-slow" policy of school desegregation in federal court.

Unfortunately, there aren't many comparable examples in broadcasting, but their scarcity makes them all the more noteworthy. Fred Friendly resigned as head of CBS News when his network chose to broadcast the fifth rerun of "I Love Lucy," rather than Senator Fulbright's hearings on the Vietnam War. Warren H. Braren, one-time Director of the NAB Code Authority, resigned his position rather than perpetuate the myth that the Code Authority independently reviewed the industry's cigarette commercials. And Tom and Dick Smothers made their choice too. I think it's worth listening to what Tom had to say about it:

I could have stayed on television. My brother, bless his heart, said you've got *carte blanche* to do what you want to do—and that was his career. It amounted to millions . . . So I'm saying it because I believe in it: You only go through life once, and if you see a wrong being done, or someone in trouble, or a fellow

man that is in need, and you don't do it now, you'll never be past that point again.

Not many have had that courage.

There are a lot of pressures put on you every day. On the one hand, you have within your control two of the most powerful instruments ever created to influence the mind of man: a microphone, and a television lens. On the other hand, there are many who want to use them primarily to serve corporate interests—to sell products. I believe radio and television can operate both on a commercial basis, and in the public interest. But it is not easy to make them work when all the tugging and pulling comes from one end—the commercially-oriented, profit-maximizing end.

So what do we do?

The broadcast newsmen of today can no longer afford the luxury of abdicating his role in a decision-making process that now so clearly affects his profession and his standards. . . . Television's battles will not be fought or won with the polemics of corporate handouts, First Amendment platitudes, or full-page ads. They will be won by what is on the air, and they will be lost by what is *not* on the air.

That's what we're talking about, what is *on the air*—especially in network prime time.

You may have to take some risks to get on the air something you believe is important. You yourself may be one of those who daily make decisions to opt for greater profits over public need, and nightly listen to the nagging of your consciences. Well, you may just have to stand up to a manager, a programming executive, a news director, a Washington vice-president, an advertising agent, or a sponsor. But you're not alone. Just as young lawyers have to decide whether they want to represent clients whose products pollute the air and cause cancerous lungs, and young medical students have to decide whether they will work for the ghetto poor or earn large fees specializing in diseases of the rich, so you will have to decide which side you're on.

It may help you to know that others in your position, in other countries, have had similar problems—and are working toward solutions. In Paris, for example, the journalists who work on the newspaper, *Le Monde*, exercise a controlling vote in the affairs of the paper. Journalists on German newspapers have gotten management to sign "editorial statutes"

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assuring them they will not be pressured to write articles counter to their "consciences." In Britain, a Free Communications Group is trying to "bring newspapers, television and radio under the control of the people who produce them." And in Italy, a group of 450 Italian journalists have set up a "Movement of Democratic Journalists for the Freedom of the Press" to use collective bargaining to protect newsmen's independence. I see no obvious reason why American journalists can't work toward their own independence from management and corporate-sponsor pressures.

Let's not forget Fred Friendly's blunt description of our predicament:

Here we stand, with the image orthicon tube, the wired city, and the satellite—the greatest tools of communication that civilization has ever known, while the second highest officeholder in the land implies that we use them less. Here we are in 1970, Mr. Vice President, with one leg on the moon and the other on earth, knee-deep in garbage. That's going to require some news analysis.

That certainly is going to require some news analysis.

It will not be easy to change all this. As Justice Douglas reminds us in his new book, *Points of Rebellion*, "While the Establishment welcomes inventive genius at the scientific level (provided it can get the patent and lock it up against competitive use), it does not welcome dissent on the great racial, ideological, and social issues that face our people." You have to be prepared to pay a price for freedom. Remember the exchange between Billy and George in the film, *Easy Rider*?

Billy says, "What the hell's wrong with freedom, man. That's what it's all about." And George answers:

Oh, yeah; that's right—that's what it's all about, all right. But talking about it and being it—that's two different things. I mean, it's real hard to be free when you are bought and sold in the market place. Course don't ever tell anybody—that they're not free, cause then they're gonna get real busy killin' and maimin' to prove to you that they are. Oh, yeah—they're gonna talk to you, and talk to you, and talk to you about individual freedom—but they see a free individual, it's gonna scare 'em.

Free individuals *are* frightening to the occupants of an institutional world

operated by interchangeable people with interchangeable parts.

But freedom *is* what it's all about. It is not enough that we stop needlessly murdering each other in the cause of ever-escalating corporate profits. There is something so irrevocably and irrebutably final about the worth of human life that it really requires no discussion. Societies and governments are instituted among men to enhance the human condition; to preserve the right to the pursuit of happiness; to make possible the kind of life that Goethe described, in which a sense of the beautiful plays a prominent part.

The people want their sky back. That is a modest enough request. Air, water, food, good medical care, safe products and technological environment, protection from the crimes of rich and poor alike—these are fundamental. But they are not ends in themselves. The end is a society in which each individual, man and woman, is given the opportunity to attain the ultimate of which he or she is capable: intellectually, emotionally, aesthetically—as well as in economic productivity.

As Arnold S. Kaufman has said,

The gap between rhetoric and reality is so wide, the values actually operative so unrelated to biological, intellectual, and spiritual development in its fullest sense, that an authentically human existence for most Americans is an impossibility.

How many of your colleagues do you know—men and women alike—who feel truly fulfilled by their jobs? We know of the dehumanization of racism and ghetto schools. Should we not also attend to the dehumanizing effects of corporate personnel practices? The architect Paolo Soleri has looked at our society and finds everywhere "teeming human ants."

But the human ants are beginning to respond. Dr. Martin Luther King reported that, "All over the world, like a fever, freedom is spreading in the widest liberation movement in history. . . . You can hear [the great masses of people] rumbling in every village street, on the docks, in the houses, among the students, in the churches and at political meetings." And his truth goes marching on.

These masses of people want the necessities of animal life, yes. But they also want the necessities of human life: fulfillment, joy, beauty, love. They look to television—by the millions—to provide a sense of direction. And they are rendered even more frustrated—by the


promise constantly held out but never kept. Women know this more than perhaps anyone else.

Poets, generally, have not been kind to women. Cato the Censor in 215, B.C., warned: "Suffer women once to arrive at an equality with you and they will from that moment become your superiors." (On second thought, perhaps that's a compliment after all.) Hamlet thought the name of woman was "frailty," and Oscar Wilde thought women represented the "triumph of matter over mind." (Of course, he also thought that men represented "the triumph of mind over morals"—so perhaps the balance sheet isn't so one-sided after all.)


When we come to our modern "poets," particularly in government, I'm afraid to say that women are still having a difficult time. Vice President Spiro Agnew's view of women may give you an idea of the magnitude of the problem. He recently remarked:

Three things have been difficult to tame—the ocean, fools, and women. We may soon be able to tame the ocean; fools and women may take a little longer.

(Continued on page 27)


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So when we introduced the 635A we put it to a critical test. A major recording studio was loaned a dozen 635A's and asked to test them. The engineers weren't told the price, but they got the idea that it was somewhere near \$300.00.

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that they cut several big band recordings with nothing but 635A's. "Best \$300.00 microphone we've got." Then we told them the price. They were shocked. They couldn't believe their ears.

Meanwhile, 635A's were beginning to appear in force on music and variety shows on every TV network. Mostly hand held. Something to do with ruggedness and good balance... but mostly because of the sound. Especially during ultra-close miking.

The rest is history. Radio and TV newsmen quickly adopted the 635A as

their new "workhorse". After all, news only happens once, and the 635A was their best insurance against bad sound.

To most professional sound engineers, the E-V 635A is already an old friend, although it's only been around since 1965.

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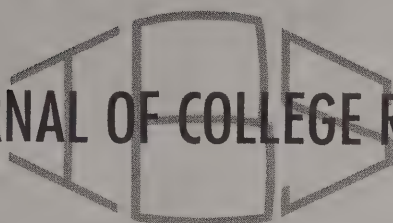
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# NATIONAL



## JOURNAL OF COLLEGE RADIO

### NEWS

#### STILL MUSICALLY AWARE

Air personality, Ted W. Scott, with KUAD in Windsor, Colorado, has been named to serve in the capacity of program director at the station.

Scott is a graduate of Colorado State University, where he served as program director for KCSU-FM (Station of the Month: Sept. '69). In addition, he has been associated with KLZ-FM, Denver, and KCOL, Fort Collins, Colorado. He has been the music director at KUAD since April, 1969, before the recent appointment to PD status.

In 1968, while he was at Colorado State, the Intercollegiate Broadcasting System named Scott "one of the top ten most musically aware college radio station programmers."

#### HELP FROM FORD

The Ford Foundation recently gave a \$2,700 grant to the National Association of Educational Broadcasters for promotion of Cancion de la Raza, a series originated in Los Angeles and distributed to other ETV stations in Spanish-speaking areas.

The Foundation also gave three other grants to non-commercial broadcasters, with the total for the four grants totaling \$1,182,700.

#### NO. 46!

The National office of Iota Beta Sigma, the National Collegiate Broadcasting fraternity, has announced the creation of the 46th Chapter.

The new affiliate will be located at Alderson-Broadbent College in Philippi, West Virginia, in conjunction with WCAB Radio.

Mr. Nicholas Loudin, of the mathematics department of the college, will

serve in the capacity of faculty advisor for the station.

No official chapter name has been chosen for the new group as yet.

#### AWRT ENTERS CLASSROOM

The American Women in Radio and Television (featured in the Journal, Sept. '69) has launched a program to encourage high school and college students to enter into careers in broadcasting.

Chairman of the campus enlistment program is Rose Blyth Kemp of the California Institute of Technology in Pasadena. The program is entitled, College Women in Broadcasting.

The organization will be establishing affiliated groups on campuses and conducting career clinics, the latter to be directed by Florence M. Monroe of the New York City Board of Education.

#### EDUCATION STUDY

The Joint Council on Educational Telecommunications, in Washington, recently appointed a study group of educators and broadcasters to examine and determine education's need for communications networks.

Following a proposal from Microwave Communications Inc. to establish a nationwide, low-cost educational network, the FCC requested that the Council organize a study committee. The network would use the existing and proposed facilities of microwave systems and special-service common carriers.

A total of 155 American colleges offer courses in broadcasting that are approved by the Association for Professional Broadcasting Education.



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# INNOVATIONS IN THE TEACHING OF BROADCASTING COURSES

by Dr. Myron B. Shaw

In the December, 1969, issue of *The Journal of College Radio*, Commissioner Nicholas Johnson of the FCC challenged your resolve with the provocative question: "So You Want to Go Into Broadcasting?" Throughout his commentary, the Commissioner emphasized the need to be prepared—prepared to defend your integrity and the truth, as you know it, against incredible pressures, and prepared to sacrifice considerable time and effort to develop your ability to "produce and perform" at an extraordinary level of competence in whatever aspect of broadcasting you are engaged in.

This preparation will often come, in part at least, through the efforts of teachers and professors of broadcasting, many of whom have devoted years to perfecting their talent in the broadcasting industry as well as in the classroom and studio. Mr. Jack Deskin, publisher of this *Journal*, reminds us that certain problems exist regarding this quest to prepare for a career in broadcasting. In *The Journal's* "Publisher's Report" of October, 1969, Mr. Deskin labels certain broadcasting curricula anachronistic, and decries the lack of standardization in introductory courses which provides very narrow and limited preparation for a future in broadcasting, let alone providing an adequate background for additional, and more advanced, course work in the media.

Improved preparation can occur if broadcasting instructors create and implement substantial innovations in their teaching. Why not provide broadcasting students with the opportunity to participate in live radio and/or television productions when the facilities and/or

broadcast stations exist? Although this may seem so elementary a suggestion, it is well known that students enrolled in broadcasting curricula frequently have no exposure to the "firing line" even though stations and elaborate facilities are within arm's length from the classroom or practice studios.

Here at the College of Arts and Science at Geneseo where we offer 24 courses in broadcasting, 12 of which are on the graduate level, we have initiated a radio workshop in which members of the "Radio and Television Announcing" class produce and present a live program of interviews, editorials, and information designed to inform the listener of current issues and to provide an opportunity for students to have the experience of live radio production. These programs are broadcast from 4:05-5:00 each Friday afternoon on WGSU-FM, our public radio station which serves a five-county area.

Members of our "Radio and Television Writing" class have written several dramatic vignettes to be an integral part of "Dimensions in Drama," a program produced, directed, and performed by members of the "Broadcast Media Arts" class to be aired on WGSU-FM. Non-commercial announcements written by members of the writing class have also been produced for WGSU-FM.

Another significant innovation was the creation recently of a thirty-minute television documentary by a graduate student, who is on the technical staff of a nearby commercial television station. The documentary examines urban renewal in Fairport, New York, and is being considered for presentation on a Rochester, New York, commercial station. As a part of our videotape, audiotape, and film library, it is available to our broadcasting faculty for use in appropriate courses.

Our tape libraries are continually enhanced with interviews of distinguished

members of the broadcast industry, who appear on campus to meet with our classes, and all those interested in broadcasting.

The most significant "innovation" in teaching, in my judgement, is achieving the total involvement of the student in his future career, both in broadcasting and in living itself. This is accomplished through a constant and all-inclusive use of whatever facilities are available, as well as the dynamically and perceptively examined issues of the day, not forgetting the value to be gleaned from a careful study of the past fifty years of broadcasting.

These particular techniques are being successfully utilized. There are undoubtedly countless others which could improve the preparation of the student who very definitely wants, as Mr. Johnson puts it, "to go into broadcasting."

## ABOUT THE AUTHOR

Dr. Myron B. Shaw, Associate Professor of Speech, Department of Speech Communication, State University College of Arts and Science at Geneseo, began his career in broadcasting while a high school senior in North Canton, Ohio, by doing play-by-play basketball of his high school's games for radio station WAND, Canton, Ohio.

While a student at Kent State University, he served as a staff announcer and sports director of WKSU-FM. He has also been affiliated with WPAG and WUOM, Ann Arbor; WMDN, Midland, Michigan; and WROC, Rochester, New York, as well as WGSU-FM, Geneseo.

Dr. Shaw received a B.S. degree in Radio Speech from Kent State in 1953, and an M.A. and Ph.D. from the University of Michigan in 1958 and 1962 respectively. He has been teaching broadcasting courses at the College at Geneseo since 1964.



## BOOKS FOR BROADCASTERS

If ever the citizens groups opposing broadcasters had a true friend, it can safely be said that FCC Commissioner Nicholas Johnson is that friend. His thoughts and ideals concerning the present state of the broadcasting industry are compiled in his new book, released in March, entitled, "How to Talk Back to Your Television Set," published by Little, Brown & Company.

Part of the Commissioner's works have already been presented to the public in various magazine articles during the past few years and several of these are reprinted in the book. Included are: "The Media Barons and the Public Interest," published in the *Atlantic*; "What You Can Do to Improve TV," from *Harper's*; "The Silent Screen," in *TV Guide*, and "CATV: Promise and Peril," in *Saturday Review*.

One of the major premises set forth by Mr. Johnson, and one that he has emphasized many times in the past, concerns the impact of television on the general public, and youth in particular. The number of hours spent by children in front of the tube, in comparison to the hours they ultimately spend in classrooms in front of teachers and professors, is discussed for the umpteenth time, though the point is certainly one that cannot be refuted. According to the Commissioner, the great impact of the media is cause for even greater regulation by the FCC or other government agencies, though that proposition may make broadcasters wonder how things could possibly become worse than they are at the moment.

The views that Mr. Johnson expresses in the book concerning the alleged censorship by the networks, are seemingly valid but unrealistic in light of the corporate structure that exists in the United States' free enterprise system. He again cites the cases of the cyclamate issue, black lung disease and others as examples where the networks have avoided controversial issues in an attempt to appease national advertisers. What other business, including ones that vitally affect the well-being of the American citizens, has not at some time or another yielded to

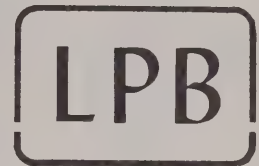
public or private pressures in order to avoid "rocking the boat" or in this case, losing potential millions in advertising? Loyalties, whether they be political, financial or otherwise, remain strong in this society. Can the average broadcaster, an entrepreneur like any other, be expected to rise above all pressures, governmental and private, and be 100% beyond reproach? Mr. Johnson believes so, unequivocally.

Much of what the Commissioner says concerning the biases of network news has been refuted to some degree by the principals involved. His quote attributed to Eric Sevareid of CBS in talking about doing a network news show as "The ultimate sensation is that of being bitten to death by ducks," was at one time clarified by Mr. Sevareid as merely alluding to the lights, technicians, cameras, etc. of the network set. In addition, recent articles in *TV Guide* by Sevareid and random views expressed by Chet Huntley, Walter Cronkite, Richard Salant, and others, have asserted the exact opposite of what Commissioner Johnson believes about the subject of network biases. Who to believe and what to believe cannot be ascertained merely from reading "How to Talk . . ."

The most interesting parts of the book deal with a cybernetic approach to the present and future communications network within the country. Two chapters in particular, "A Concept of Communications: A Systems Approach," and "Communications and the Year 2000," are especially well-written and interesting. The Commissioner states, "So we are rapidly approaching the time . . . when the principal impediments to 'access to all information' will not be technological imperfections . . . but the man-made inhibitions: copyright, proprietary business data . . ." It makes one wonder whether the regulatory agency that now controls broadcasting, and that Mr. Johnson doesn't seem completely sold on, has stifled and will continue to stifle media development and change.

To make sure that the tips given by the Commissioner to the prospective media agitators are effective after reading this "How to . . ." lesson, all proceeds from the sale of the book will be given to organizations "devoted to improving the contribution of television to the quality of American life." Hopefully, the Commissioner's noble effort and thought will do more to actually contribute than disrupt broadcasting in this country.

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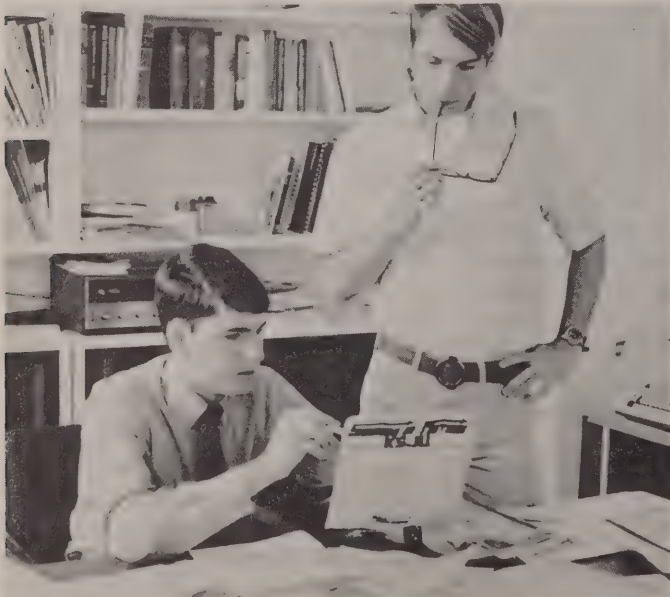
## STATION OF THE MONTH

# ksju

Radio Station KSJU/660  
Saint John's University  
Collegeville, Minn. 56321  
Phone: 363-7761



*Rick Speckman, Promotional Director, wakes up the campus on Saturday morning.*



*John Bodette confers with General Manager, Tom Welch, on next week's Survey.*

### 1969-70 Executive Staff

General Manager:	Tom Welch
Program Director:	Pat Rother
Sales Manager:	Cole Carley
Chief Engineer:	Bede Willenbring
Accountant & Chief Announcer:	John Lawler
News Director:	John Bodette
Promotion Director:	Rick Speckman
Music Director:	Kevin Fitzgerald

Deep within the pine forests of the Northwest, there exists a college radio station that has, for the past fifteen years, established itself in the vanguard of pace-setting stations in college radio. This station can claim: (1) Some of the finest



new facilities in radio; (2) A staff of executives, announcers, engineers, newsmen, etc., so extensive that a large part of the college community is a part of the station; (3) A weekly music survey that has gained a degree of regional and national respectability making the "Sounds In Motion" survey one of the longest lasting of its kind; and (4) A sales and promotion department that, through advertising revenues alone, has made the station completely self-supporting on its operating costs.

KSJU was born on December 10, 1954, and in those days, broadcasted from 4:00 p.m. until 11:00 p.m., and covered almost 50% of its expenses with actual income.

Today, KSJU serves an audience of 2,500 students (85% of which tune 660 each day) from St. John's University and its sister school, the College of St. Benedict. Channel 66 begins its live broadcast day at 9:00 a.m. each morning and ends up at 1:00 a.m. The remaining eight wee early morning hours are filled with automated programming.

Station Manager, Tom Welch, and Program Director, Pat Rother, have worked out a format which seems to please the listening audience extremely well. KSJU's music is based on adult contemporary sounds, meaning "Top 40" mixed with many album cuts, "solid gold," and new releases.

The Twin Campuses of St. John's and St. Ben's are also presented with hourly newscasts, a half-hour news roundup program, panel discussions, pertinent interviews, sports happenings and weekly specials with big name performers. The many hours of hard work put in by the Programming Department are shown to be worth their while when audience surveys are taken.

Cole Carley and his sales staff have completely covered the merchants of nearby St. Cloud, a city of 37,000. The sales staff has devoted enough time and effort to make KSJU self-supporting for its operating expenses. And the advertisers on KSJU are very pleased with the response they have received this year.

The operation of KSJU has been greatly enhanced by the \$12,000 remodeling that was recently completed. KSJU is very proud of its three new, completely modern studios, each containing the latest and best equipment.

In February, KSJU, along with IBS Regional Director, Tom Karnowski, promoted and sponsored a North Central Region Manager's Conference. This was a first of its kind for the North Central Region and all were very pleased with the results. The managers gathered to discuss common managerial problems, and hopefully, to gain an insight from the operation of other stations who did not have similar problems.

Another feat accomplished by Channel 66 this year was the teaching of a January Interim Course. Pat Rother and Cole Carley, of KSJU's Executive staff, in conjunction with local and regional professional radio personnel, taught a course covering many aspects of radio from management to sales to jocking. The course featured guest speakers and visits to, and conferences with, large radio operations in the area. The culmination of the month of study was the obtaining of third-class licenses by all those involved.

Tom Welch, in his second year as General Manager, feels that this has probably been the best year in KSJU's fifteen year history. Asked to what he attributed the success, Tom said, "I feel that KSJU has developed an excellent working relationship with the school, and this year there are outstanding people working in every department of the station. And when you have great department heads, and enthusiastic people, things just seem to fall into place."



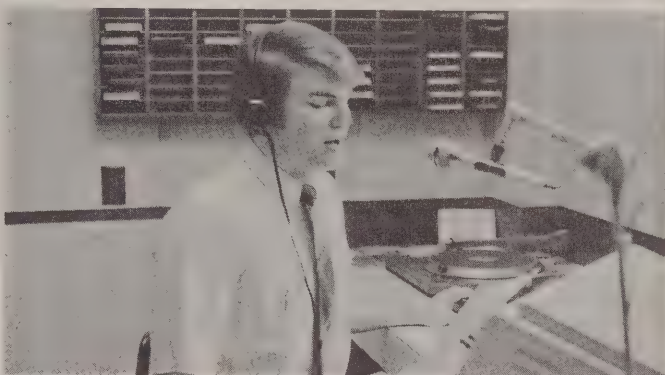
*Tom Welch starts off another day by answering phone messages and opening the morning mail.*



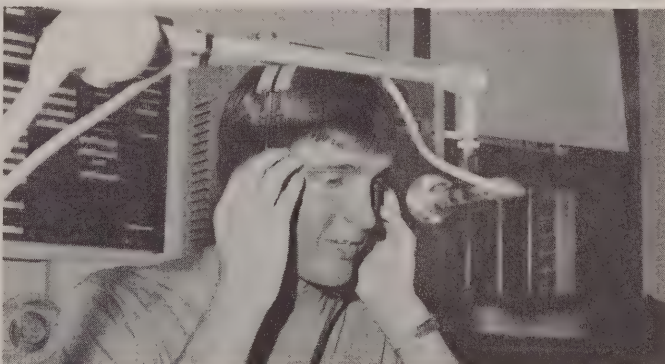
*John Bodette rocks out on his Friday night "Music Unlimited" program.*



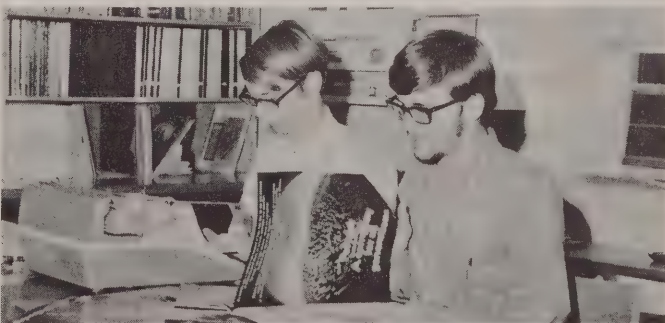
*Time for another cart in the slot on the Dave Kuduk "Adult Rock" show.*



*Cole Carley works in KSJU's Production Studio preparing spots for advertisers.*



*Johnny Lawler with jive in between music on his own late night program.*



*John Bodette (left) and Pat Rother (right) compile tabulations for "Sounds In Motion" survey.*



# MUSIC INDUSTRY DEPARTMENT

## SINGLES

LET IT BE  
SPIRIT IN THE SKY  
LOVE GROWS  
DIDN'T I  
HE AIN'T HEAVY, HE'S MY BROTHER  
THE THRILL IS GONE  
BRIDGE OVER TROUBLED WATER  
A B C  
CELEBRATE  
COME & GET IT  
REFLECTIONS OF MY LIFE  
INSTANT KARMA  
WHO'S YOUR BABY?  
LOVE ME OR LET ME BE LONELY  
SOMETHING'S BURNING  
GOTTA GET BACK TO YOU  
NO SUGAR TONIGHT/AMERICAN WOMAN  
TICKET TO RIDE  
MIGHTY JOE  
SLOW DOWN

BEATLES  
NORMAN GREENBAUM  
EDISON LIGHTHOUSE  
DELTONICS  
HOLLIES  
B.B. KING  
SIMON & GARFUNKEL  
JACKSON FIVE  
THREE DOG NIGHT  
BADFINGER  
MARMALADE  
JOHN LENNON  
ARCHIES  
FRIENDS OF DISTINCTION  
KENNY ROGERS & THE FIRST EDITION  
TOMMY JAMES & THE SHONDELLS  
GUESS WHO  
CARPENTERS  
SHOCKING BLUE  
CROW

APPLE  
REPRISE  
BELL  
PHILLY GROOVE  
EPIC  
BLUESWAY  
COLUMBIA  
MOTOWN  
DUNHILL  
APPLE  
LONDON  
APPLE  
KIRSHNER  
RCA  
REPRISE  
ROULETTE  
RCA  
A & M  
COLOSSUS  
AMARET

## BREAKS

KSLA  
Calif. State at L.A.  
Victoria  
Kinks  
Reprise

KVRO  
Oklahoma State Univ.  
I'll Cry Instead  
Joe Cocker  
A & M



WTBU  
Boston University  
Mississippi Queen  
Mountain  
Windfall

WBCR  
Brooklyn College  
Get Ready  
Rare Earth  
Rare Earth

## ALBUMS

BEATLES AGAIN  
BRAND NEW ME  
BRIDGE OVER TROUBLED WATER  
CHICAGO  
CLIMBING  
EMPTY ROOMS  
FRIJID PINK  
HEAVY SOUNDS  
I WANT YOU BACK  
JOE COCKER!  
LED ZEPPLIN II  
LET IT BLEED  
LIVE PEACE IN TORONTO  
LIVE DEAD  
LORD SUTCH & FRIENDS  
MOONDANCE  
MORRISON HOTEL  
SANTANA  
SPIRIT IN THE SKY  
WILLIE AND THE POOR BOY

BEATLES  
DUSTY SPRINGFIELD  
SIMON & GARFUNKEL  
CHICAGO  
MOUNTAIN  
JOHN MAYALL  
FRIJID PINK  
VARIOUS ARTISTS  
JACKSON FIVE  
JOE COCKER  
LED ZEPPLIN  
ROLLIN' STONES  
PLASTIC ONO BAND  
GRATEFUL DEAD  
LORD SUTCH  
VAN MORRISON  
DOORS  
SANTANA  
NORMAN GREENBAUM  
CREEDENCE CLEARWATER REVIVAL

APPLE  
ATLANTIC  
COLUMBIA  
COLUMBIA  
WINDFALL  
POLYDOR  
PARROT  
COLUMBIA  
MOTOWN  
A & M  
ATLANTIC  
LONDON  
APPLE  
WB 7 ARTS  
COTILLION  
WB 7 ARTS  
ELEKTRA  
COLUMBIA  
REPRISE  
FANTASY





## MORRISON HOTEL

DOORS

ELEKTRA EKS 75007(s)

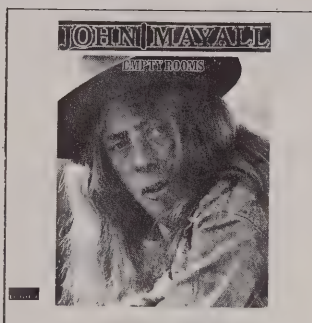
A new album from the Doors, with new ideas included, that will make this record a seller. The two sides are theme oriented and contain many good cuts.

## EMPTY ROOMS

JOHN MAYALL

POLYDOR 24-4010

Mayall hits the lonely blues bag hard. This is a good follow up to "Turning Point" which is still on the charts. He is establishing himself as a talented artist with this, another strong album.



## MOUNTAIN CLIMBING

MOUNTAIN

WINDFALL 4501(s)

A new group on the scene with talent and potential, Mountain is also making the rock festival action. This strong album contains the current hit "Mississippi Queen." Also, give a listen to "Sitting On A Rainbow."



## BLOODROCK

BLOODROCK

CAPITOL ST435(s)

The man who found Grand Funk Railroad Deep In The Heart of Texas, has been hunting again and has bagged another winner. Blood-rock is hard, fast, and is felt down to the veins. Rock fans will like this album!



## ONE DAY AT A TIME

JOAN BAEZ VANGUARD VSD 79310(s)

HE AIN'T HEAVY,  
HE'S MY BROTHER

HOLLIES

EPIC BN 26538(s)

BOTH SIDES NOW

TOKENS

BUDDAH 5059

Other  
New  
Releases

## MUSIC INDUSTRY DEPT.

# DISC NOTES

by Ed Meyering

College Radio is growing up!

The survey sheets from colleges all over the country reflect a deepening knowledge of the industry. The surveys, which are undoubtedly their respective program directors' pride and joy, are reflective of a desire to present the best sound possible to their audiences. In the past, many surveys looked like products of a psychotic teenybopper—using many songs that weren't worth playing. But, with the realization by the recording companies that college radio has an effect on sales, the stations have been getting better record service and have better material to program. Now you can pick up a college survey in most college areas and compare it to the top stations survey and not laugh.

As a matter of fact, there are many stations surveys we receive here at MID, that are not only better looking but more current in selection than the commercial stations who have the big ratings.

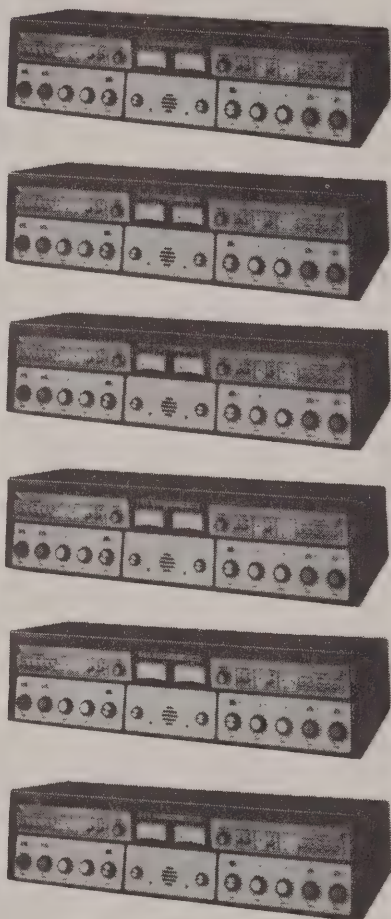
Give us a few years and watch college radio stations start eating away at the established commercial stations ratings, because we abound with ideas (some good—some bad) and aren't afraid to try them.

Imagine a day when commercial stations have trouble with record service because they "don't have any audience." It may just be coming because we try harder! This may sound awfully glowing and self-appreciative, but I challenge anyone to study the surveys received by MID each week and not come to the same conclusion.

An idea for public affairs programming—go to your university's counseling service and set up a five to ten minute taped interview show (run often) that deals with job opportunities in various fields. They do all the work of research and setting up the interviews and all you do is call and reap the benefits. This has another good aspect: it helps bring back seniors who are fading out in their listening.



**COMPARE...  
YOU'LL BUY a  
CCA "ULTIMATE"  
10 FADER STEREO or  
DUAL CHANNEL MONO  
CONSOLE**



We've not spared any expense in offering our completely transistorized, full capacity, ten fader stereo and dual channel mono consoles. We're using Altec faders, Altec pre-amplifiers and Altec transformers!! Substantial switchcraft switches!! A completely enclosed RF shielded metal cabinet dressed with mahogany wood and covered with handsome formica!! Switching facilities beyond your expectations!! You will understand why we call these consoles — the "ULTIMATE". Detailed literature upon request.



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New Jersey 08030 • (609) 456-1716

CAPITOL HILL

## McCloskey Report

NEWS DIRECTOR  
WASH-FM  
Washington, D.C.

Straus Editor's Report notes that broadcasters are asking the FCC to stop a plan that may divert national advertising money away from the professional stations in college towns and into college radio. The FCC has already authorized seven college operated commercial stations and 50 carrier current stations to be linked for a midnight to 8:00 a.m. phone line feed of music and commercials. The whole thing is being arranged by Campus Media, Inc., a New York sales representative. It's expected to cost about \$500,000 the first year and so far, there are no advertisers signed up. The program would originate at the University of Cincinnati.

Since this is the last of these reports for the year, I want to mention some things to those who will be looking for full time employment in broadcasting after graduation.

As far as radio is concerned, the advice you get about starting at a small market station is a bunch of bunk. By virtue of your college radio experience, you've served your time in small market radio. You've learned how things work and why. If you are interested in major markets, do what you can to get on the staff at a big station in a big city.

You won't get the morning-drive slot but you could land a weekend show, or a stint in the record library, or a job working with public service or promotion. You've got to be good, of course. If you're not, you're not going to make the biggies next month, next year, or ever.

The beauty of working at a major station is the fact that you've got their staff to learn from. They think of things on a larger scale and they've got the

resources and training to give you a good background while you're doing the bulk of your learning.

There's nothing wrong with small market radio for getting the basics of radio, and there are certainly some good opportunities in small towns as well as big cities. But, if your inclinations are toward the major markets, try to start there. You'll eliminate a few of the steps along the way.

### NEWS PHONE

Ford Motor Company has a new audio news service. It offers actualities, auto racing news, automotive news and features. Three to six new cuts are put on the service each day. You can get information by dropping a note to Jim Ingram, The American Road, Dearborn, Michigan 48121. WRUM-FM at the University of Rochester got some good publicity, including a note on the AP wire when they did a good turn for the school's chemistry department.

Seems the Chem folks started getting some strange readings on their instruments about the same time WRUM had upped their power. Unfortunately, the power increase caused the strange readings. Now the student-run station goes off from 10:00 a.m. until 6:00 p.m. so the chemistry people can get the right readings. Soon, a less drastic solution to the problem will be found... they hope.

Villanova and St. Joseph's have one of the hottest basketball rivalries in the country going at that craziest of all sports palaces, the Penn Palestra. Now the student stations at both schools are getting in on the act and getting some good publicity while they're at it. At half-time, staffers from the two stations had their own game. With a captive and partisan audience of 10,000 plus, it can't miss. Many college stations have arranged softball games with the DJs from the professional stations in their area. The jocks always promote the game on their station and it's good PR all around. (Good contacts for later, too.)

Public relations and promotion are just as important in college radio as they are in professional. WMUC, at the University of Maryland, has arranged with the school daily, *The Diamondback*, to run a daily program schedule. Anne Edwards and other members of the publicity staff try to outdo each other with corny descriptions of the day's offerings.



## FCC ACTIONS

### CALL LETTER APPLICATIONS

Northeastern University, Boston, Massachusetts, requests WRBB.

### CALL LETTER ACTIONS

Mount Union College, Alliance, Ohio (ED-FM), assigned WRMU.

University of Kentucky, Prestonburg, Kentucky (ED-FM), assigned WUKP.

### CP'S GRANTED

Ambassador College, Tyler, Texas, granted CP for new non-commercial Ed. TV broadcast station to operate on Channel 38 (614-620 mcs) (BPET-338).

Georgia State University, Atlanta, Georgia, granted CP for new non-commercial Ed. FM broadcast station to operate on Channel 203 (88.5 mcs) (BPED-1062).

Board of Trustees-Student Activity Association, East Stroudsburg State University, East Stroudsburg, Pennsylvania, granted CP for new Class D non-commercial Ed. FM broadcast station to operate on Channel 204 (88.7 mcs) (BPED-1064).

Flathead Valley Community College, Whitefish, Montana, granted CP for new UHF TV Translator station to serve Kalispell, Montana operating on Channel 29 by rebroadcasting programs of KSPS-TV, Channel 7, Spokane, Washington (BPTT-2049).

WOBC-FM (ED), The Oberlin College Student Network, Inc., Oberlin, Ohio, granted CP to install new transmitter (BPED-1076).

Colgate University, Hamilton, New York, granted CP for new Class D non-commercial Ed. FM broadcast station to operate on Channel 211 (90.1 mcs) (BPED-1049).

KHSC (FM-ED), State of California, Humboldt State College, Arcata, California, granted CP to install transmitter and antenna (BPED-1077).

Board of Supervisors of Louisiana State University and Agricultural and Mechanical College, New Orleans, Louisiana, granted CP for a new Class D non-commercial educational FM broadcast station to operate on Channel 210 (89.9 mc); remote control permitted (BPED-1060).

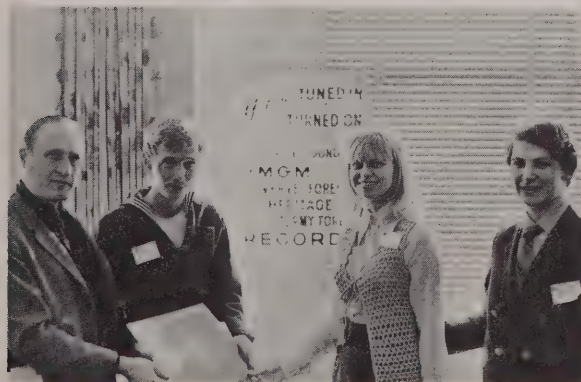
Northeastern University, Boston, Massachusetts, granted CP for a new Class D non-commercial Ed. FM broadcast station to operate on Channel 219 (91.7 mc) (BPED-1059).

KTEP (FM-ED), University of Texas at El Paso, El Paso, Texas, granted CP to change type transmitter and antenna; ERP 3.8 kw; antenna height 1,020 ft. (BPED-1053).

WACG-FM(ED), Augusta College, Augusta, Georgia, granted Mod of CP to extend completion date to May 29 (BMPED-689).

WDUB (FM), Denison University, Granville, Ohio, granted Mod of CP to change transmitter location to Blair Knapp Hall, Denison University, Granville, Ohio; studio location Blair Knapp Hall, Granville, Ohio; change type of transmitter and antenna; make changes in antenna system (BMPED-690).

WMEH-FM (ED), University of Maine, Bangor, Maine, granted Mod of CP to change studio and remote control location to Alumni Hall, Orono, Maine (BMPED-694); granted Mod of CP to extend completion date to June 30 (BMPED-693).

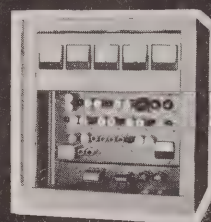


New York University's Bronx campus was the scene for IBSeventy, a regional conference held on Saturday, February 14. Shown here (left to right) are Sol Handwerger of MGM Records; George Schumacher of the Armed Forces Radio and Television Services; Beth Strauss, librarian for WNYU; and Gary Kiffel, WNYU's Music Director. The album is Richie Haven's "Stonehenge."

## Need a 10 Watt FM Transmitter?

**CCA Has One for \$1395<sup>00</sup>**

*It's Economical  
It's also the best*



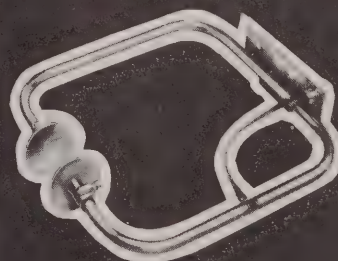
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FOR  
DETAILS**



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(609) 456-1716**

## Need a Low Power FM Antenna?

**CCA Has Them at \$200<sup>00</sup> per bay**



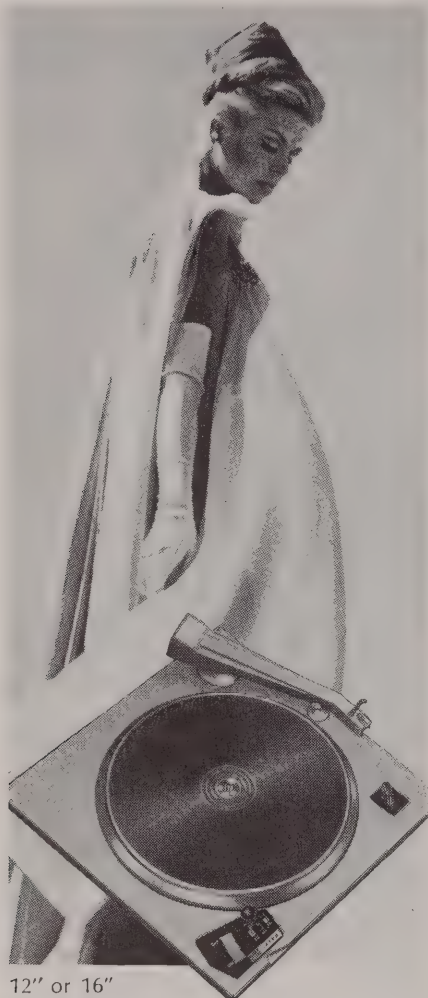
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models available.

Quality reproduction of today's technically advanced recordings calls for new Gates 12" or 16" transcription equipment.

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## REGIONAL NEWS

### CONFERENCES SUCCESSFUL

IBS's regions have had considerable success during the year with regional meetings that have attracted member stations and other interested parties within the areas.

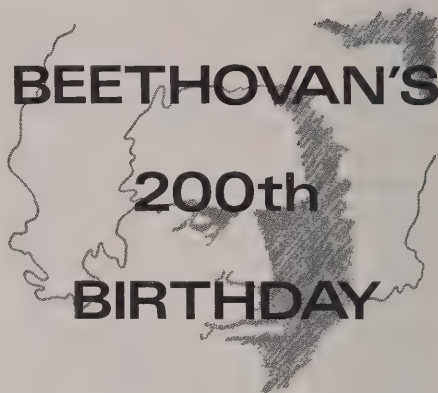
Following the December North Central Regional meeting, held at the University of Minnesota in Minneapolis, the staff of WNYU, New York University, hosted IBSeventy on February 14. While the meeting was oriented toward the Middle Atlantic Region, WNYU also invited stations from the neighboring New England and Empire Regions to attend. Well over a hundred delegates were present.

### IN THE MAKING...

As of this writing, Michael Jones, Director of the Great Lakes Region, is planning a series of one day seminars in localized areas of his region, which is well populated with stations.

In addition to the Great Lakes seminars, newly appointed IBS Mountain Region Director, John Weindorf at KVDU, University of Denver, is planning an April Regional Conference.

Also in the planning stages is a Southern Regional Conference for next October, headed by Southern Director, Larry Phillips.



### REGIONS AND DIRECTORS

**NEW ENGLAND REGION** (Maine, Vermont, New Hampshire, Massachusetts, Connecticut and Rhode Island):

Dic Allen  
c/o WPKN  
University of Bridgeport  
Bridgeport, Connecticut 06602

**MIDDLE ATLANTIC REGION** (New York City, Long Island, New Jersey, Delaware and Pennsylvania out to a 250 mile airline radius from NYC):

Mark London  
63 Mount Pleasant Avenue  
Hanover, New Jersey 07935  
(201) 839-9579

**CAPITOL REGION** (Maryland, Virginia and the District of Columbia):

Midn. Daniel D. McConnell  
16th Company, U.S.N.A.  
Annapolis, Maryland 21412

**SOUTHERN REGION** (North Carolina, South Carolina, Tennessee, Alabama, Mississippi, Georgia and Florida):

Larry K. Phillips  
P. O. Box 1931  
Atlanta, Georgia 30301

**EMPIRE REGION** (New York State with the exception of NYC and Long Island):

Edward M. Szytnaka, c/o WCVF  
State University of New York  
Fredonia, New York 14063

**GREAT LAKES REGION** (Michigan, Indiana, Ohio, Kentucky, West Virginia and that area of Pennsylvania over 250 miles airline from New York City):

Michael D. Jones, c/o WSAJ  
Grove City College  
Grove City, Pennsylvania 16127

**SOUTHWEST REGION** (Oklahoma, Texas, Arkansas, and Louisiana):

Patrick H. Merrill  
c/o Radio-TV, Film Department  
Oklahoma State University  
Stillwater, Oklahoma 74074

**NORTH CENTRAL REGION** (North Dakota, South Dakota, Minnesota and Wisconsin):

Thomas Karnowski

Box 134  
Sauk Rapids, Minnesota 56379  
(612) 252-7489

**MIDWEST REGION** (Nebraska, Kansas, Iowa, Missouri, and Illinois):

David N. Wilson  
c/o KRNL  
Cornell College  
Mount Vernon, Iowa 52314  
(319) 895-8777

**NORTHWEST REGION** (Washington, Oregon, Idaho and Montana):

Daniel Ketcham  
Northwest Nazarene College, Box K  
Nampa, Idaho 83651

**MOUNTAIN REGION** (Wyoming, Utah, Colorado, and New Mexico):

John N. Wendorf  
c/o Radio Station KVDU  
University of Denver  
Denver, Colorado 80210  
(303) 753-2667, -2691

**PACIFIC COAST REGION** (California, Nevada, and Arizona):

Michael E. Bloom  
Box 11181  
Univ. of Calif. @ Santa Barbara  
Santa Barbara, California 93017

**CANADIAN REGION** (The Provinces of Canada):

Lawrence Bedder  
325 Blecker Street, Apt. 609  
Toronto, Ontario 282

**OVERSEAS REGION** (All that's left over):  
Regional Director wanted

**IBS REGIONS COORDINATOR** (Provides assistance to the regional directors and a unified channel of communications to the IBS national organization):

Richard H. Crompton/home tel. 215-644-1688  
Vice President—Regions  
248 Swedesford Road/work tel. 215-644-4096  
Malvern, Pennsylvania 19355 215-644-1123



# Letters to the Editor

Editor:

WSRM is now passing through a phase which several of the other large carrier current operations in this country have already encountered: the transition from a self-centered "play radio" operation to a truly professional radio operation. It appears that all facets of our operation will weather this transition quite well; the purpose of this letter is to briefly discuss IBS's effect (if you will) on us during this period.

Certain individuals in IBS and its member stations have been of much assistance, but a few irksome negative points have been brought up here.

Firstly, is "Iota Beta Sigma" self-supporting or do IBS members subsidize this fraternity through membership dues? We sincerely hope it is the former, since IBS, we feel, certainly can do a lot more good with the money than to support all of this fraternal frivolity we keep reading about in the *Journal* and in various IBS mailings.

Secondly, about the *Journal*. This is indeed an enjoyable publication, but I would tend to think it could do a more effective job as an *industry* publication. The average College Station of the Month article is the biggest sore point. Most of these sound like promotional articles a station would issue to prospective advertisers.

Now when I (and most of the management here concurs) pick up a trade journal of this nature, I would like to read in some detail about the physical plant, programming and business problems, solutions and successes (why the success?) etc. . . . material I would apply to my station. As far as we're concerned, three or four pages of "Gee, are we neat, do we ever break a lot of newly released records, do we deserve a pat on the back" is just a bit revolting. Now, I don't know about most other college stations, but we have a long way to go to reach all of our

goals . . . we're far from perfect (whatever that may be) and we need all the help we can get . . . it would seem that the *Journal* could be a prime source of this help.

Some other letters to the editor have somewhat strong-handedly suggested that the publication make a coverage choice between carrier current and FM stations.

Educational FM is indeed a noble effort; we in Wisconsin can probably best see this through our eleven station, Wisconsin State Broadcasting Service (WHA, *et al.*). But it should be noted that there is a lack of relevancy in the average college level radio education, and the commercial student station not only can virtually fill the gap, as it were, but can provide a really needed service to listening students who have no personal use for transcribed lectures and classical music. Perhaps the *Journal* might write more comprehensive articles on each distinct type of station to better serve the interests of operators of the varied college stations in the country.

Donald Janke  
Station Manager  
WSRM

University of Wisconsin  
Madison, Wisconsin

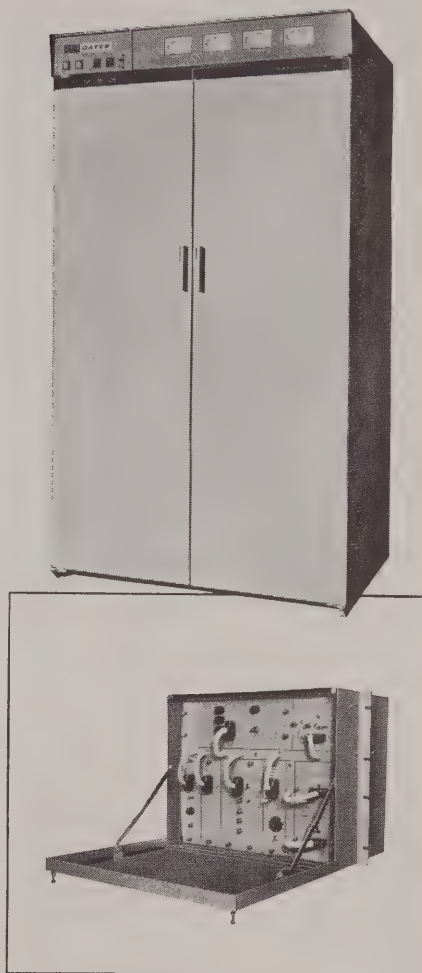
*Ed. Note:* "In reply to Mr. Janke's inquiries, Iota Beta Sigma Fraternity is self-supporting, through its own dues and not those of IBS.

Concerning the *Journal's* orientation to the broadcast industry, we have tried to give equal coverage to both carrier current and FM operations, with no preconceived notion of emphasizing one or the other.

Since the *Journal* has limited sources of information concerning the history, management, etc. of the stations featured in the "Station of the Month" layout, we have had to rely entirely on the stories as they're provided by the individual

(Continued on page 24)

## What FM transmitter power do you need?



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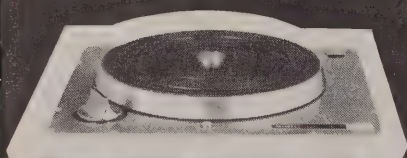
# REK-O-KUT

*Announces a  
Break Thru!!*

**MODEL B-12-H**

AT A

**REALISTIC  
PRICE!!**



Model B-12-h

**PRICE** ~~\$175<sup>00</sup>~~  
**\$159<sup>50</sup>**

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NEW JERSEY 08030 • Phone: 609 456-1716

(Continued from page 23)

stations. It is because the station itself is primarily writing the basic story for the article that many of them sound like the "Gee, are we neat. . . ." approach.

Editor:

For the third consecutive year I had the pleasure of attending IBS Seventy, Regional Convention, New York University, February 14th. I've been involved in high school radio for four years, and am now Station Manager of WHPH, Hanover, New Jersey. WHPH is an FM licensed station, and the Convention always allows our staff to increase its awareness of broadcasting as well as make contacts and talk with others about mutual problems.

WHPH is an active member of IBS, mainly because IBS has proved to be of aid to WHPH. I must commend Convention Chairman Bill Hess for an interesting day, especially the discussion sessions on Progressive Radio and Record Promotion. These meetings always provide for worthwhile discussions and encourage stations to think a little more about what they're doing and how they're doing it.

Roscoe, of course, provides some interesting opinions, and the record distributors and promotional men can do a world of good for a hard-working and cooperative program department. My personal thanks to Bill Kolstrum, Vice President, Planning and Development, and Richard Crompton, IBS Vice-President of Regions for their time and interest.

IBS has always made an honest

attempt to help its member stations, have them become active, and for them to participate in as well as benefit from the organization.

I therefore cannot understand the attitude of members of IBS who showed a lack of interest in the organization and who actually had the nerve to walk out before the Regional Meeting. These are the people who attend conventions to grab albums. They complain about record service and provide little or no feedback to the promotion men. These are the people who don't participate in the activities of IBS. These are the ones who complain about IBS, yet do nothing to help it. They expect everything, yet refuse to sit down and talk.

To these stations and other IBS members I say, "Wake Up!" and realize that IBS *can* help you if you help IBS. If you have questions, problems, or complaints, do something about them. Contact your Regional Director. As for members of the Middle Atlantic Region, Mark London is our new Regional Director. I've known Mark for three years and I know he's always willing to help and work closely with regional members. His address is: 86 Albany Avenue, Pompton Lakes, New Jersey 07442. Write to Mark—tell him what's going on at your station.

It's true that IBS can stand some improvements, but we can improve it by participating on a regional basis. Let's get going!

Andy Orgel  
Station Manager  
WHPH  
Hanover, New Jersey

## NEW PRODUCT LINES FROM LPB

Low Power Broadcast Company, to further meet the needs of college broadcasters to whom it has been totally oriented since 1960, announces the addition of QRK, Rek-O-Kut, Spotmaster, Sparta, Electro-Voice.

QRK and Rek-O-Kut provide a wide variety of turntables, pick-up arms and preamps. Spotmaster cartridge tape machines are known for their reliability and utility, while the 5 and 8 channel Sparta consoles and production systems are economical solutions to the console problems for all but the larger campus stations.

Of particular interest should be the new series of 5 and 8 channel QRK consoles and production systems about to be announced.

## CHANGE IN FORMAT

A change this past fall in the format of WCWP Radio at C. W. Post College in Greenvale, New York from MOR to Top 40/Progressive has resulted in a doubling of its listening audience.

One of the outstanding new features is the sponsorship of the station's Top 30 weekly survey by the New York Nets of the American Basketball Association. Included is the running of contests giving away tickets to Nets games to winners.

Local advertisers contribute eighty-seven cents of every time-sales dollar earned by a typical U.S. radio station.

Radio reaches more people in the United States than any other medium. That's why radio was chosen as America's Emergency Broadcast System (EBS).



# AUTOMATION IN EDUCATIONAL RADIO

by Jerry Fisher  
Washington State University  
Pullman, Washington

Automation has helped some educational broadcasters expand their broadcast day without causing any reduction in the size of their staffs. Such is the highlight of a study conducted by the Radio-TV Services of Washington State University, Pullman, Washington.<sup>1</sup>

The study was an eleven question survey conducted by mail among all educational radio stations with a power in excess of 10 watts.<sup>2</sup> Objectives of the study were: (1) to ascertain the number of stations with automation equipment in operation, (2) to determine the number of stations that have automation in their future plans, (3) to find which type of automation equipment is preferred by the broadcasters, and (4) to estimate the need for program distributors such as NER and BFA to place cue tones on their programs to trigger automation equipment.

Interest in automation among educational broadcasters was high. There was a 67% return of the questionnaire. Actual automation was limited; only 8% of the respondents stated that they were currently automated. An additional 7% of the stations were in the process of construction and were scheduled for completion by the end of 1969.

## THE AUTOMATED STATIONS OF THE EDUCATIONAL FIELD

Operational automated systems were reminiscent of the fledgling days of radio. The gear in usage consisted of primarily miscellaneous parts from the engineering shack which form a "home brew" system. The predominant system used by the educators was out of date due to the rapid advances in the automation field.<sup>3</sup> It was the sequential system which switches from one event to the next in a predetermined order and is controlled by a

series of rotary switches. Normally, three to six tape decks are employed in the sequential system.

The automated stations were emphatic in reporting that they did not automate for the sake of reducing personnel. The great majority of the educational stations were operated by students who worked at a station primarily as an educational experience. Due to the lack of students, many stations are forced to run on a reduced schedule, making competition for a sizable share of the audience impossible. The average educational station operates eight and one-half hours per day; normally broadcasting from 2:00 p.m. to 10:30 p.m.—the only times that students are available.<sup>4</sup> One respondent told of automating his station when his radio-TV department was a very small one (he is an AM broadcaster and by FCC regulations is required to maintain a greater operating schedule than his FM counterparts, who for the most part, broadcast only during the school year). Over the years, his department has increased in size. Today, students run the station with a live board while automation equipment previously in usage has been placed in storage. Another AM broadcaster plans to use automation to take advantage of a recently granted pre-sunrise authorization.

## NON-AUTOMATED STATIONS

The WSU study found that the majority of the educational stations (84%) were not automated. The non-automated group may be divided into two subdivisions: (1) those not considering automation, and (2) those considering automation at a later date.

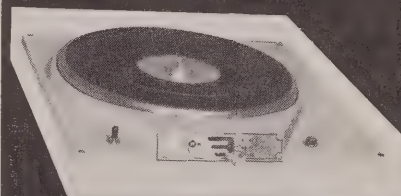
The study found that roughly 25% of the non-automated were of the opinion that automation would not fit into their operations. A Florida broadcaster is a typical representation of the case against automation:

(Continued on page 26)



*Announces a  
Break Thru!!*

**RUMBLE?**



**NOT WITH THE**



QRK is now producing turntables with rumble figures far better than NAB specifications!!

QRK rumble, -39db NAB, -35db  
QRK weighted rumble ..... -62db

Instant start; reliable; unequalled service; attractively priced; and now . . . rumble free performance!!

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(Continued from page 25)

The value of learning the business for students lies in the board operation, with the possible exception of odd hours and taped segments. The trend toward automation has already taken much of the personal touch out of radio and has reduced it to deadly mechanization. I have seen no great move of personnel to "creative" duties as a result. The biggest move has been to (*sic*) reduction of personnel period, and background

music with jingles and station breaks interrupted reluctantly by rip and read wire copy. This effectively has slipped around the FCC requirement to separately program FM and AM.

Several respondents voiced fear of automation equipment producing three hours of station breaks. The negative group also feared that automation equipment lacked in value as a teaching device for students.

Those who expressed desire to automate in the future see it as improving the quality of their teaching. Automation,

they say, shows the student something that is making inroads in the broadcasting industry. The educators felt that by freeing a student from a routine board operation assignment (read a PSA, identify the station, start a 29 minute NER taped program) he would have a chance to work on production of documentaries and dig for local news stories. The positive automation group expressed interest in eventual purchase of equipment consisting of reel to reel tape machines for automated programs and cart machines for PSA's, station breaks, and the like.

Because the majority of educational stations are not automated, it is easy for one to understand why 75% of the respondents felt that there was no need for program distributors to place 25 cycle tones at the end of their programs to trigger automation equipment. One broadcaster stated that the idea would be beneficial if the timing of shows were made more accurate.

### CONCLUSIONS

Student announcers sitting at a control board spinning classical records will continue to be the dominant means of educational station operation. This conclusion comes easily when one considers that the average educational radio station operates on a total budget of \$6,000 and places first equipment priorities on obtaining a broadcast quality tape recorder.<sup>5</sup> Money appears to be the stumbling block in the future automation and operation of educational radio stations.

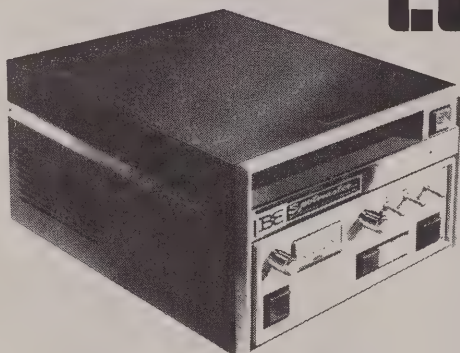
### BIBLIOGRAPHY

1. The Radio-TV Services of Washington State University operates KWSU Radio, 1250 kc, 5,000 watts and KWSU-TV, Channel 10.
2. The researcher felt that 10 watters, programming to a campus audience, would be very unlikely to possess automation equipment.
3. "Schafer, The Live Sound" (a bi-monthly advertising flyer), No. 1, Vol. 3, p. 1.
4. Berry, William R., "What's Happening to Educational FM?," *Broadcast Management/Engineering*, April, 1969, p. 56.
5. *Ibid*, p. 57.

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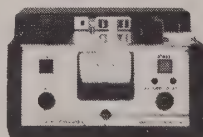
Here is the bold new standard in cartridge tape performance, versatility and ruggedness—the equipment that has *everything*! Five models of the magnificent Ten/70 are offered to meet every recording and playback application. All have identical dimensions. Any combination of two will fit in our sleek 19-inch roll-out rack panel, just 7 inches high.

Control features and options include manual high-speed advance, exclusive Auto-Cue with automatic fast-forward, automatic self-cancelling record pre-set, front panel test of cue and bias levels, built in mike and line level mixer, color-coded design for easiest possible operation.

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**THE CLASSIC 500 C SERIES.** Long the industry standard, SPOTMASTER'S 500 C series is still offered. Performance and specifications are second only to the Ten/70.

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## THE TALKIN' BLUES

*(Continued from page 11)*

Myra Mannes predicts it will take women "more than ten years to emerge from centuries of brainwashing." In light of the Vice President's remarks, I'm afraid to say it may take a little longer.

I think that if we are to look for the single largest purveyor of prejudice and contempt toward women in this country, we would have to hit upon television. It is television, after all, that tells you how "you've come a long way, baby," and then shows you women who talk to little gremlins in their kitchens who sell them detergents, who are so awed by their washing machine growing "ten feet tall" that they rush out to buy soap, who need chewing gum to give them "the freshest mouth in town," who need knights on white horses riding through their gardens to sell them cleanser, and who need a "Man from Glad" to help them wrap food in plastic.

Mason Williams once remarked that "People used to buy things because they needed the things to survive, not because the things needed the people to survive." What a shame that television has reversed all this. What does it reflect of television's respect for women that nine-year-old girls

are being sold \$2 million worth of brasieres annually—with the urging of television?

Come to think of it, if women had been in control of the drug companies' research labs, they might have come up with a birth control pill for men—with potentially dangerous side effects for men, of course.

There are 29 million American women who, like you, work for a living. Yet three-fourths are clerks, sales personnel, or factory and service workers; one-fifth of all women with B.A. degrees are secretaries. Has television anything to offer this special audience? Has it done anything to improve your condition?

You might also be interested to know that the federal government has generally reflected Vice President Agnew's views of women. Of all the women employed in government, only two one-hundredths of one percent hold the top professional jobs in grades GS 16 and above. Even when we consider the larger group of GS 13's and above, women hold only 3.7% of the positions. Are you aware that life insurance companies have known for years that women live longer, but that they've only recently reduced some of the rates?

There are 102 million women in this country, yet I would be surprised if more than a handful knew these facts. Why not? Would it be as dangerous as full reports about the budget, or white collar crime, to tell them?

Whoever may make up the silent majority in this country, it is clear who makes up the power minority. It is middle and upper class, middle aged, white males. This is not a group from which I need be excluded. You are. But you're not alone. So are most of the other "minorities" that make up the true majority in this country. It is this power minority that is determining television programming—along with everything else.

Mason Williams has predicted that:

The first television network that has

the courage to help this country

Instead of sell to it

Will truly become a champion of Justice

And will be loved and respected

By the people

Not just watched.

I think it may take a woman's touch if that dream, that public service, that dedication to the human quest, is ever to come to pass.

# NEW PRODUCT!!

**Our 25 watt (\$375) and 50 watt (\$750)  
ALL SOLID-STATE CARRIER  
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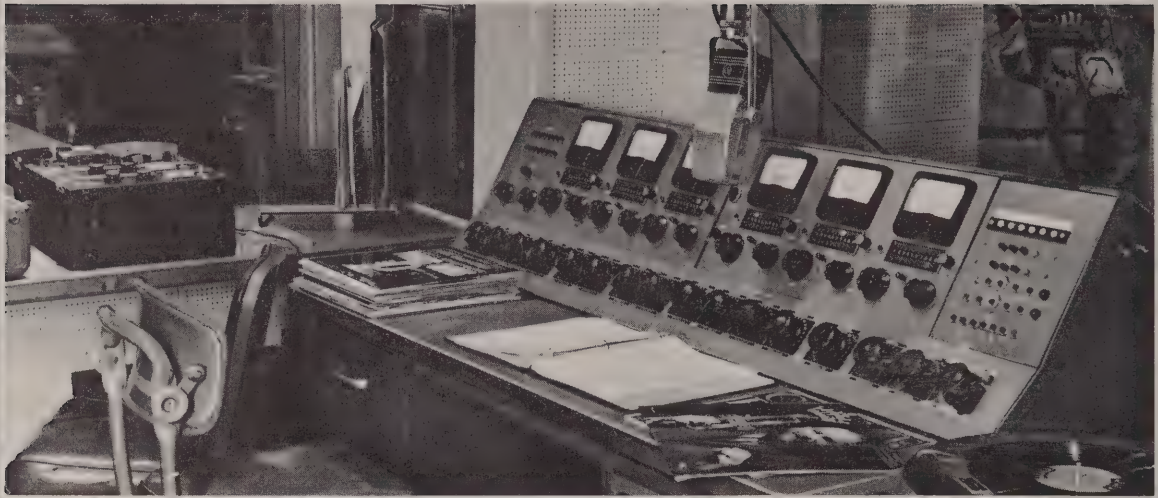
Letters of recommendation from  
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# Sign Off!



## EDITORIAL

If there is one thing the editorial staff of the Journal is against, it is compulsory regulations and standardizations. But, too many times it brings to light the shortcomings and unprofessional practices of some college stations. Just one station can hurt the efforts of 50 with a record company if its practices are below the professional level. It takes those 50 stations, plus 50 more, much time and expense to prove most college stations are not that helter-skeltered.

Too many times, the cr's will grab any unscrupulous advertising proposal to make a buck. In doing so, the entire staff is obligated to place samples in dorms or pressure the book store to handle some product. Some deals call for the station to sell the product over the air.

Still other stations are willing to commit the unpardonable sin of "rate-cutting"—especially for national accounts. It started years ago when a now defunct firm offered a certain service to the station in return for X number of spots. Later, other firms offered stations national advertising if the stations would standardize their rates to conform with the firm's agreed rate—usually it was a "dollar a hollar"—sometimes even lower. Many stations sold out to this idea. Of course, we agree that some stations have ridiculous rate cards. It is doubtful if these stations could justify their card if asked to do so.

The Journal receives letters each week asking for information such as, "Where can we get free records?" "What about albums." "Do you know of any deal to pay for a teletype?" Others want free programs, posters, matches, etc. The list goes on and on, but seldom do they ask for information on setting up a rate card. Never has any letter asked why the "Sales Column" was dropped (it will be back this fall).

When the collegiate broadcaster visits a regular station, does he ask to talk with the sales people or the manager? No, he usually wants to see his favorite jock.

Where does the blame fall? According to the composite thinking of the Journal's staff, it is usually with the faculty advisors. This is not an indictment against all faculty advisors, but many show a lack of interest in the station. They should be guiding the station and teaching the staff proper broadcast practices.

Stations that elect the top staff members usually conduct a popularity poll and overlook the more competent people.

In some instances, where the student senate appoints key personnel, it is a political pay-off.

Some cases show a manager who has taken no broadcast courses or even a beginning business course.

No, we are not endorsing any standards or proposed regulation. But the industry must upgrade itself and do it fast.



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CALL LETTER REGISTRATION



MUSIC INDUSTRY REPRESENTATION

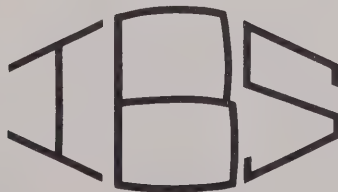


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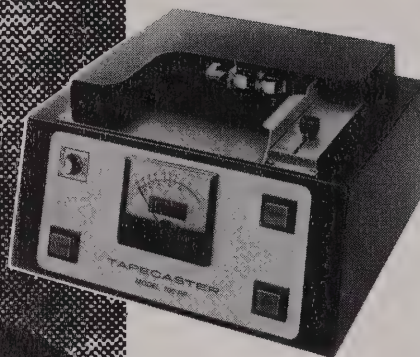
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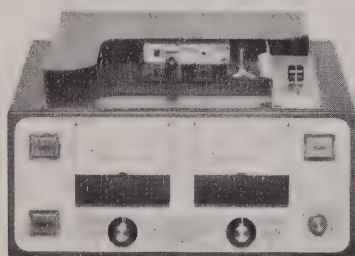


*MARCONI would have  
wanted it that way...*

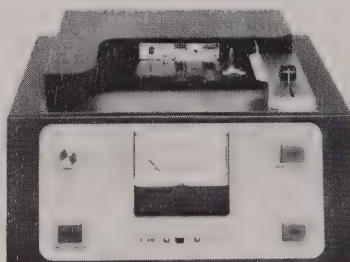
We think the inventor of the radio would have liked the TAPECASTER cartridge machine. We were a little too late to get Marconi's opinion, but what really matters is what our customers think of it and they like it.



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